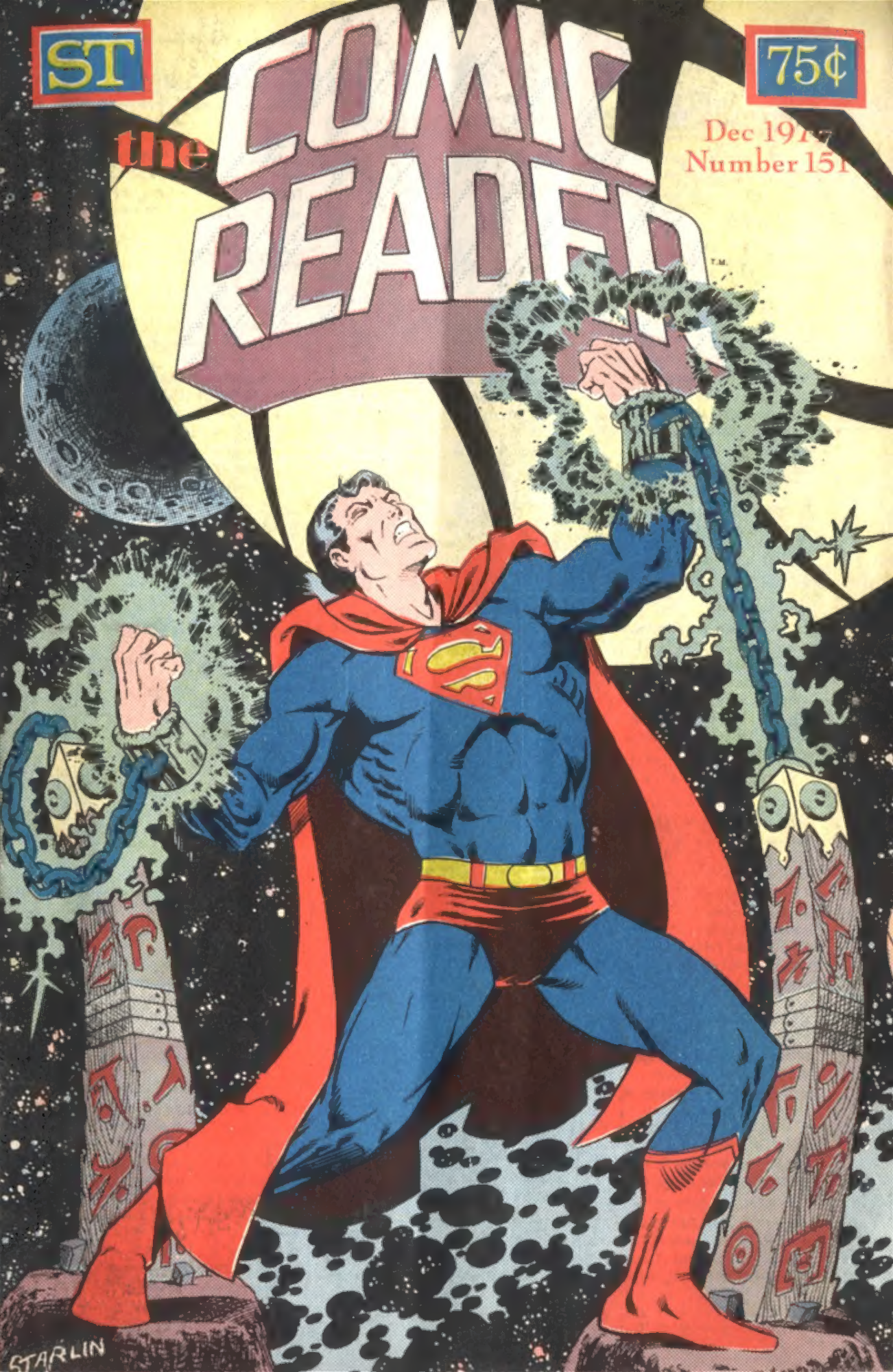
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The COMIC READER

December 1977
Volume 1, Number 151

OUR COVERS: Front, one of Jim Starlin's first drawings of the Man of Steel; Back, Doug Herring's rendition of Kandor's Nightwing and Flamebird. Both are © 1977, DC Comics Inc.

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DC News

SHAZAM!, DC's attempt to duplicate Fawcett's one-time position as the best-selling comic, has been cancelled with #35. However, the character will continue in an as yet unnamed dollar comic berth. Kurt Schaffenberger inked Don Newton's pencils for #35.

The SUPERMAN VS. WONDER WOMAN tabloid (ALL-NEW C-54) has been delayed until 11/29.

In the meantime, ALL-NEW COLLECTORS' EDITION C-56, SUPERMAN VS. MUHAMMAD ALI, will be printed on heavier, whiter paper and will cost $2.50. It will be 72 pages, as will all the ALL-NEW issues.

We didn't make clear last issue that Jack C. Harris is only taking over the editing of GREEN LANTERN; Denny O'Neil will continue as scripter. Speaking of which: Itty dies in #104; Dave Hunt inks issue #103; and #107 will feature two stories, a ten page GL-Green Arrow lead story and an alien GL back-up story by Cary Burkett and John Fuller.

The ALL-STAR COMICS SPECIAL, scheduled to be released in March of '78, has been indefinitely postponed. DC feels that they'll have a glut of Earth II-based stories at that time, and so a SECRETS OF HAUNTED HOUSE SPECIAL will be issued instead.

John Workman, letterer and production man, has left DC to

become art director for HEAVY METAL. At the same time, J. Michael Catron has joined DC as Public Relations Assistant to Mike Gold. Catron has left his job with THE COMIC JOURNAL to avoid any conflict of interest.

Wally Wood has returned to DC, and will begin as inker of Ric Estrada's WONDER WOMAN stories, beginning in WORLD'S FINEST #251. Wally's also preparing a new project for summer release.

Steve Ditko and Roger McKenzie are also both working on new pilot projects for DC. (By the way, SHADE, THE CHANGING MAN has not been cancelled and is doing well.)

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Superman will guest-star in the second issue of FIRESTORM. Bob McLeod will become the permanent inker on the book with that issue.

Jim Starlin has done a cover to JONAH HEX. Rich Buckler and Dick Giordano did the interiors for JONAH HEX #11.

Frank Giacoia, Cary Bates and Marshall Rogers have all signed exclusive contracts to work with DC.

Kurt Schaffenberger pencilled both stories for ACTION COMICS #486.

Alex Saviuk is pencilling THE FLASH #262.

THE SUPERMAN FAMILY #191-193 will contain a SUPERGIRL story that will guest-star The Doom Patrol. Gerry Conway, Arvell Jones and Romeo Tanghal will do it.

JUSTICE LEAGUE OF AMERICA #157 is a multi-chapter story which spotlights The Atom's wedding, and each chapter will be handled by a different artist (like the old ALL-STAR stories). Also, the cover to JLA #154 was pencilled by Mike Kaluta and Al Milgrom and inked by Al.

MISTER MIRACLE #26 will be the first one written by the new permanent writer, Len Wein. Steve Gerber did #25.

The FLASH SPECTACULAR (out February 21st) will be an inter-connnected story, the prologue and FLASH chapter being done by Irv Novick, the original FLASH chapter by Kurt Schaffenberger and Murphy Anderson, the KID FLASH chapter by Jose Garcia-Lopez and Wally Wood, and the concluding team-up chapter by Alex Saviuk and an inker. Cary Bates did the story.

Dan Adkins is returning as regular inker of Curt Swan's pencils with SUPERMAN #323.

There will be a new OMAC series written and drawn by Jim Starlin. The page length (and book assignment) have yet to be announced.

DOORWAY TO NIGHTMARE #4 will feature the artistic return of Johnny Craig and the writing talents of Barrett Andrews and

Stuart Hopen, who are said to have written for the mystery and romance books.

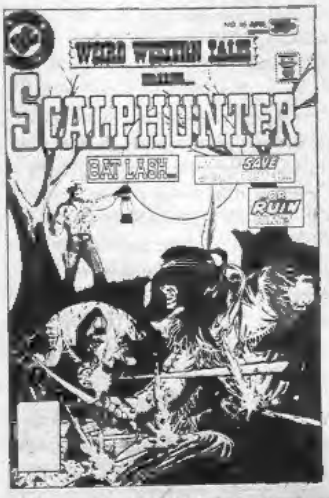
Mike Golden and Dick Giordano are taking over the BATMAN strip in BATMAN FAMILY from Jim Aparo, who is being freed to work on AQUAMAN (starting with #64) and a new series.

More BATMAN FAMILY news: Bob Wiacek is inking Don Heck's BATGIRL-BATWOMAN story for #17; Juan Ortiz is doing ROBIN for #18 and 19; and Bob Oksner is doing BATGIRL for #18.

George Tuska is pencilling the SUPERMAN-BATMAN story for WORLD'S FINEST #251.

SUPERBOY AND THE LEGION OF SUPER-HEROES #238 will be a special reprint issue (no ads) reprinting ADVENTURE COMICS #359-360. Jim Starlin did a wrap-around cover for that issue and #239 features his book-length story. #240 features a lead story pencilled by Howie Chaykin.

THE BRAVE AND THE BOLD #142 will star Batman and Aquaman.



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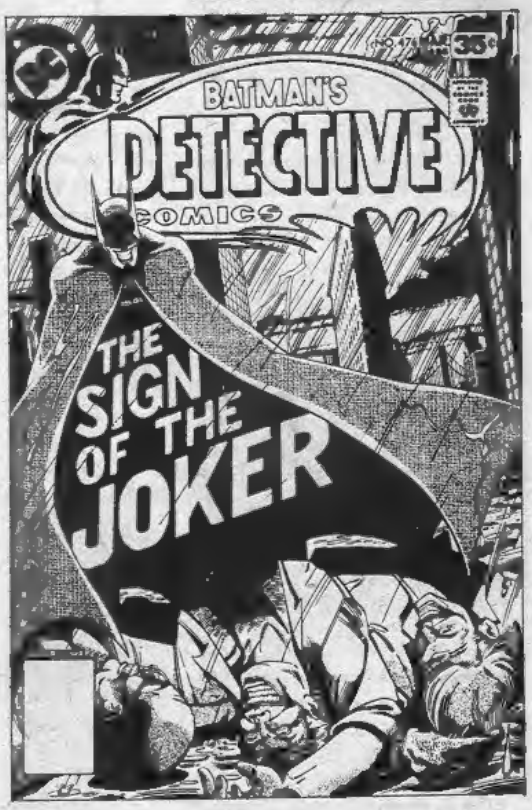


Despite what we said last issue, Joe Rubinstein won't be the inker on WONDER WOMAN #241. No inker has been assigned as of this writing.

HOUSE OF MYSTERY #258 will feature new stories by Steve Ditko, Rich Buckler and Bob McLeod, Shelly Mayer and Bernard Baily.

Paul Kupperberg will become the regular writer on AQUAMAN with #62, replacing the planned debut of Tony Isabella on that strip.

THE SUPERMAN FAMILY #190 will be a round-robin issue wherein all the regular characters star in stories that interconnect to form one long adventure.

Denny O'Neil is writing an issue of BLACK LIGHTNING.

PEN AND BRUSH DEPT: New inking assignments include the following: Russ Heath will ink MISTER MIRACLE #24; Bruce Patterson will ink KARATE KID #14; Joe Giella will ink THE FLASH #260; Murphy Anderson will ink the JIMMY OLSEN story in SUPERMAN FAMILY #189.

Vicente Alcazar will be the permanent artist on JONAH HEX as of #12.

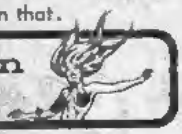
To correct some earlier assumptions on our part: Julius Schwartz's "other project," oft mentioned in these pages, is the daily SUPERMAN-WONDER WOMAN strip; he has no other new books on the schedule. Also, A-MAN is not scheduled to appear in ADVENTURE for sure; following Eclipso (in #457-458) will be Doctor Fate (in #459-461). After that...

Len Wein is writing a SUPERMAN story for ACTION COMICS #485.

Jose Delbo will return as penciller of WONDER WOMAN with #242.

Lastly, a widespread rumor has DC adding an eight page story to each of their 32 page comics (25 pages of story, in other words) beginning next summer. When asked, DC would neither confirm or deny it, but did say that it was "an interesting rumor." Chew on that.

Warren News



Warren has announced that a new magazine will be released around the middle of December. It's comics and science fiction and it leans toward the adult reader. We cannot yet mention the title.

Coming Comics

CREEPY No. 95, February. This is a special Gorilla-Warfare issue. "The Star Sign Of Serius Sam" is by Nick Cuti and John Severin; "The Laughing Man" is by Bruce Jones and Bemi Wrightson; "Empire Of Chim-Pan-Zee" is by Nick Cuti and Luis Bermejo; "Murder On The Vine" is by Cary Bates and Esteban Maroto, and is in full color; "Oasis Inn" is by Bob Toomey and Jose Ortiz; and "The Old Ways" is by Roger McKenzie and Leo Duranona. Dan Maitz did the cover. [12/15]

EERIE No. 90, February. This issue features: another ROOK adventure by either Bill DuBay and Luis Bermejo or DuBay and Alex Nino; "The Fianchetto Affair, Or A Matter Of Great Delicacy" by Bob Toomey and Jose Ortiz; "A Woman Scorned" by Bruce Jones and Richard Corben in full color; "Carrion" by Gerry Boudreau and Gonzalo Mayo; and "The Show Must Go On" by Roger McKenzie and Leopoldo Duranona. Corben did the cover. [12/20]

VAMPIRELLA No. 67, February. "Goodbye Baby Theda" is by Bill DuBay and Jose Gonzalez; "Fishbait" is by Nick Cuti and Alex Nino; "The Last Dragon King" is by Roger McKenzie and Esteban Maroto in full color; "The Green" is by Bruce Jones and Luis Bermejo; "The Quest" is by Budd Lewis and Ramon Torrents; and "Sandwich" is by Cary Bates and Russ Heath. The cover is a photograph, designed by James Warren. [12/22]

Media News

Certainly is crowded this issue, eh? Well, first news is that STAR TREK is starting filming in a couple of weeks. But, here's the bad news: Paramount now isn't going to debut their fourth network in April. They've decided to start in September because of lack of advertising, which probably means that's when STAR TREK will come back. Too bad, I thought summer would have been a better bet. As for cast, as assumed, Messers. Shatner, Doohan, and Koenig as well as Nichelle Nichols and Majel Barrett have been signed (leaving out Nimoy, Kelley and Takei of the regulars) and the resident alien will be "a bald-headed lady who is hairless except for eyebrows and eyelashes -- and extremely sensuous." If bald-headed women are your idea of sensuousness... The principle photography is supposed to be concluding even as we speak on the SUPERMAN film. Still a bit confused as to whether both parts (SUPERMAN I and II) have been filmed... Preproduction on STAR WARS II (or THE EMPIRE STRIKES BACK) is scheduled to begin in November 1978)... ITC Films of the U.K. have announced their plans to make a feature length version of THE LONE RANGER with original TV producer Jack Wrather... We're going to get not one but two new versions of FLASH GORDON: The first is the pilot for a Saturday morning cartoon that will debut in TV prime time in the winter of '78; the second is by KING KONG's Dino DeLaurentiis, who has budgeted $20 to $25 million for a feature he says "will make STAR WARS pale by comparison." Sam Peeples is writing the screenplay... J.R.R. Tolkien's THE HOBBIT will appear on TV as an animated cartoon November 27, the same night as the cartoon version of DOONESBURY... Have you noticed that Wonder Woman now works for the A.I.D.C.?... DIRTY DUCK by Bobby London has been made into an X-rated animated cartoon and has run into some problems with New York papers in getting its advertising run... ANIMAL CRACKERS has been sold to CBS for TV viewing (the first time, as far as I know, unless it was shown prior to 1954)... The SPIDER-MAN TV pilot is being leased as a feature film in the rest of the world by Columbia Pictures... Bob Evans of Paramount, who turned down a feature of LITTLE ORPHAN ANNIE before the hit musical, is planning a feature musical based on POPEYE, starring Dustin Hoffman as the sailor and Lily Tomlin as Olive Oyl. If it comes off, Jules Feiffer would write the screenplay and John Schlesinger would direct... Leonard Nimoy, snubbed by the new STAR TREK, has instead signed to do THE INVASION OF THE BODY SNATCHERS with Donald Sutherland.

NATIONAL LAMPOON'S ANIMAL HOUSE will star John Belushi, Donald Sutherland, Tim Matheson, John Vernon, Verna Bloom and Cesare Danova, among others... Chevy Chase is making his (starring) film debut with Goldie Hawn in FOUL PLAY... Woody Allen's next film is a drama that he will not appear in, though he'll write and direct as usual. Also, as usual, Diane Keaton stars, with Geraldine Page, Maureen Stapleton and E.G. Marshall... Peter Cook has written the script for DR. JECKYLL & MR. HYDE which will be done in the U.K.... Martin Mull is cast as a disc jockey in F.M., a film about rock radio... Books are out about SATURDAY NIGHT (which has its highest ratings this season) and the script of MONTY PYTHON AND THE HOLY GRAIL...

The PYTHON MEETS BEYOND THE FRINGE is merely the film version of PLEASURE AT HER MAJESTY'S (shown on PBS last season) with the backstage bits cut out... An animated version of PENTHOUSE's WICKED WANDA is being planned... To cash in on STAR WARS, more films with STAR in the title have been announced: STARCRASH, with Marjoe Gortner and Caroline Munro; STARCRUISER, a Japanese TV cartoon series edited into a feature; and STARSHIP INVASIONS, the new title of the alien film starring Robert Vaughn and Christopher Lee (filmed silent, a la Europe, because nearly everybody in it is telepathic); and STAR MAIDENS, a syndicated European TV show... David Carradine is returning to kung fu in THE SILENT FLUTE, a middle-ages oriental film written by Stirling Silliphant and Stanley Mann... Former TV secret agents David McCallum and Patrick McGoohan (oops! he still is active) appear in KING SOLOMON'S TREASURE... The Ted Knight Broadway show that closed in a week, SOME OF MY BEST FRIENDS, was written by MAD Magazine's Stan Hart.

No TV shows have been cancelled since last time, though many are on the brink and many more are on deck. There's too little room to list them or comment this issue except to say that CBS is crazy if they don't pick up THE TED KNIGHT SHOW (in the fall, since Knight has said he doesn't want to go on at mid-season). Hilarious, and Knight was NOT playing Ted Baxter, thank goodness... Loretta Swit has signed an exclusive contract with ABC for next season, which means Major Hoolihan will be replaced in '78... Similarly, Sally Struthers has a deal with CBS for her own show in '78, so she'll leave ALL IN THE FAMILY. Carroll O'Connor says that he'll leave too -- unless the show goes to film (hooray!) and dumps the studio audience to go on location. Rob Reiner also signed a deal with ABC, but that's for after the end of AITF... I am extremely disappointed in the BETTY WHITE SHOW, from the video-tape instead of film to the fact that everyone on the show (except Georgia Engel) seems to be insulting each other through clenched teeth. Similar disappointment with WE'VE GOT EACH OTHER could be solved by going to film (but don't bet on it; it'll be cancelled first). LOU GRANT is the only satisfying new MTM show this year... Speaking of MARY TYLER MOORE, in viewing the reruns I've discovered that not only does Rhoda have a different sister that got married, she has a brother named Arnold! And we accuse comic books of not paying attention to continuity!

- Rona Blabbit

THE INCREDIBLE HULK, CBS: Well, by comparison, Spider-Man was a mirror-image of the comic. Remember all that stuff about atomic testing in the desert and weak Dr. (Robert) Bruce Banner leaping from safety to save the life of Rick Jones, getting pelted by gamma rays in the bargain and being turned into the at times quite lucid Incredible Hulk? Well, none of that applies in this case, except the fact that gamma rays produced a big green guy that a reporter named McGee dubbed Hulk in an unceremonious bit of dialogue.

This story begins with Dr. David (Bruce) Banner, distraught over the fact that his wife was caught in an exploding wreck that he couldn't save her from, attempting to discover why certain people are able to tap unknown reserves of strength in times of need -- and in the process, discover why he couldn't save his wife. With the aid of Elaina (another scientist at their research labs), he tracks it down to gamma rays in the atmosphere and their relative strengths at the time of accidents. To prove it, Banner gives himself an injection of gamma rays, but reckons without the modifications made on the equipment and o.d.s so much that while driving home in the rain, the blow-out of a tire causes sufficient anger to change him into the Hulk. Alluding to FRANKENSTEIN, he sees a young girl by the water the following morning, who tries to row away from him out into the lake, then falls in. Since the Hulk is, at heart, a good person, he knocks a tree down and reaches out to her with it -- but her father intervenes, wounding him, for which Hulk sends him on a ninety foot ride into the lake. Going to Elaina after he changes back (with no memory of his transformation), she cleans his already-healing wound and tells what he can remember. A meddlesome reporter for the National Record (the Enquirer of this story) bothers them and follows them to an unused lab where they hope to cause the transformation to occur under closed conditions. Under lock and key, Banner has a recurring dream of the accident that killed his wife, becomes the Hulk, breaks out of the concrete and steel retaining quarters and wreaks some havoc before Elaina can calm him down and he returns to being Banner. They then leave to attempt X-ray treatments they hope will reverse the gamma effect, and McGee -- who has seen footprints of the Hulk made at the lake, where police had found Banner's Hulk-demolished car -- breaks into the lab and is caught there when Banner and Elaina return. When Banner finds him there, hiding in a storeroom, neither notice when a bottle of corrosive falls and begins leaking as Banner procedes to escourt McGee from the place, with McGee accusing Banner of having had the Hulk imprisoned there and having knowledge of Hulk's present whereabouts. Unfortunately, the corrosive causes an explosion of some stored atomic material and the lab begins to be destroyed with Elaina in it. McGee is knocked out but Banner transforms into the Hulk and pulls Elaina from the flaming wreckage, running into the nearby woods with her ruined body as McGee watches. She dies, telling the Hulk that she really loved him (as David, that is) -- a fact that David cannot remember when he transforms back. Meanwhile, McGee manages to pin the deaths of both Banner and Elaina on the Hulk in a headline story -- although he, and the father and daughter, are the only ones to have seen the seven foot, four hundred pound, green monster.

Bill Bixby was effective and deadly serious as David Banner, and Susan Sullivan was very good as Elaina, who, unfortunately, won't be a part of any future episodes. Jack Col-

(Continued on page eight)

Marvel News

Marvel will be doing another music-oriented issue of MARVEL SUPER SPECIAL, this one featuring only the number one all-time most popular group: THE BEATLES. The magazine size, full-color story of their career will be done by David Kraft, George Perez and Klaus Janson.

David Kraft is acting Black and White Editor, and as such, is making many plans for the line, none of which have been formalized yet. There are currently thoughts of a HOWARD THE DUCK issue of MARVEL SUPER SPECIAL, the fate of which will be decided by Steve Gerber's schedule.

THE RAMPAGING HULK will be terminated with issue #9. That issue will feature SHANNA THE SHE-DEVIL as back-up feature, with a new costume design by Tony DeZuniga and story by Steve Gerber. A portfolio of various other costume designs for Shanna will be featured also. The spot vacated by the HULK book will be taken up by an as yet untitled horror book starring LILLITH.

With the departure of Len Wein, the writing assignments have again been reshuffled. Marv Wolfman will be taking over SPIDER-MAN after the Green Goblin sequence closes, and FANTASTIC FOUR with issue #192, over Len's plot. #191 (listed last issue) is being scripted by Roger Slifer over plotting done by Len Wein also.

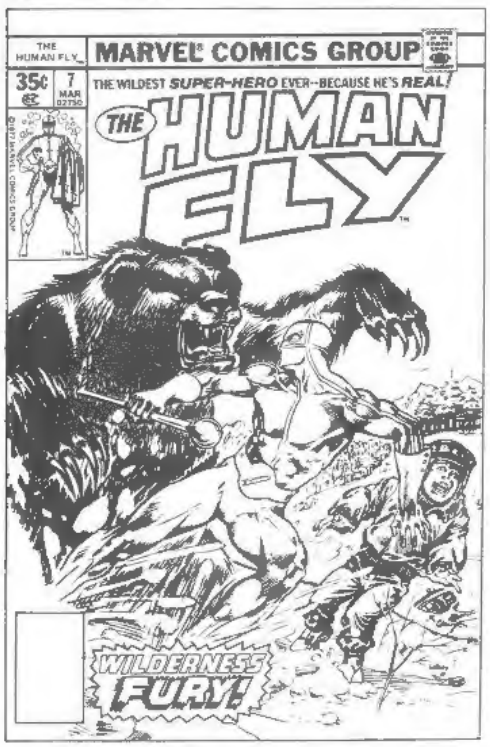
Roger Slifer is taking over THE INCREDIBLE HULK with #221. #222 will be the Len Wein-Jim Starlin issue, which was inked by Alfredo P. Alcala (as was #221). Joe Rubinstein will take over as inker of Sal Buscema's pencils with #223.

Roy Thomas is taking over THOR. Plans are being made for an eighty-page $1.00 issue of THOR (regular comic size), with two backup features, one of which will be WEIRDWORLD. The THOR strip in this other color title would be along the lines of the black and white to keep the continuity between two books unencumbered.

Roy Thomas and Howard Chaykin are giving up STAR WARS with #10 due to the complications arising from George Lucas' desire to keep tight rein on the characters. Archie Goodwin has not made a decision as to who would be their replacements but says that he may give various teams a trial issue. The authors being considered include Steve Gerber and Chris Claremont.

Roy is also relinquishing the writing and editing of CAPTAIN AMERICA.

Roger Slifer is taking over MARVEL TWO-IN-ONE and will be coordinating it so that it fits into Marv Wolfman's FANTASTIC FOUR continuity.



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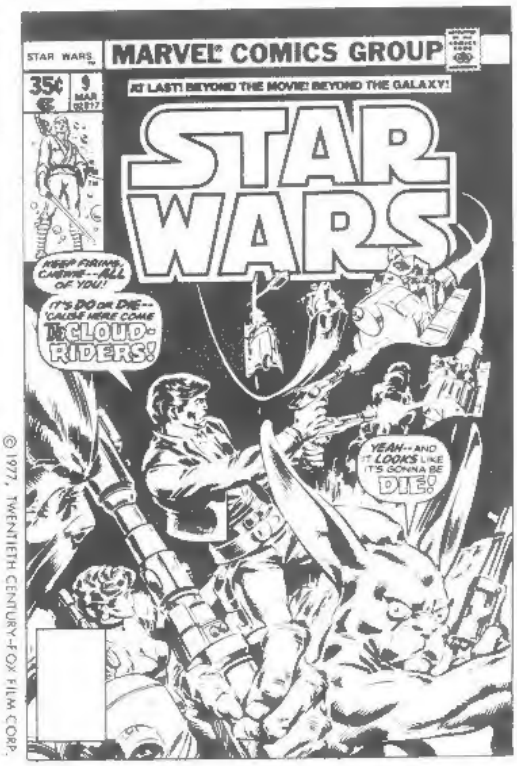
STAR WARS
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9
MAR
AT LAST! BEYOND THE MOVIE! BEYOND THE GALAXY!
STAR WARS
KEEP FIRING, CABWE--ALL OF YOU!
IT'S DO OR DIE--'CAUSE HERE COME THE CLOUD RIDERS!
YEAH--AND IT LOOKS LIKE IT'S GONNA BE DIE!

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Doug Moench will be writing CAPTAIN MARVEL beginning with #56.

Mike Zeck will be drawing POWER MAN with Iron Fist starting with #51.

John Byrne is working on a fill-in issue of JOHN CARTER. Chris Claremont and John are doing an issue of WHAT IF? which considers the ramifications of the postualte that Magneto had created the X-Men. John will also do a two-part fill-in for THE INCREDIBLE HULK.

1978's ANNUAL SCHEDULE: the preliminary listing includes these titles: HULK (guest starring

The Angel and Iceman in a story by Doug Moench and Ron Wilson), MARVEL TWO-IN-ONE, FANTASTIC FOUR, JOHN CARTER, THOR, THE AMAZING SPIDER-MAN, MARVEL TEAM-UP, THE AVENGERS, CONAN and TARZAN (the last two of which will be somehow interconnected).

Mary Jo Duffy has written a six page WOLVERINE-HERCULES story which will be illustrated by Ken Landgraf.

Roy Thomas is editing fill-in issues of THE INVADERS and TARZAN. Don Glut has written "Hail Frankenstein" for INVADERS, and Chic Stone is penciling a fill-in INVADERS. Also, Glut is writing a fill-in TARZAN which will be an original story.

THE INVADERS #26 and 27 will introduce two new costumed juvenile heroes (one a black, the other a Nisei girl), who will gain super-powers. Eventually, they and Bucky and Toro will form another team and will vacate the book so that Frank Robbins won't have to draw so many characters.

WHAT IF? #9 will be the Conan in the 20th Century issue now. #8 will instead feature Daredevil and the premise is "What If People Knew DD Was Blind?" The backup story will be the Scott Shaw "Man-Spider" story mentioned in TCR #148. Other WHAT IF? ideas in the works include: "What If Shang Chi was On Fu Manchu's Side?" and "What If The Avengers Had Formed In The 1950s With Different Members?"

MARVEL TEAM-UP team-ups in the works include Man-Thing in #68, Havoc in #69, Thor in #70. #69 and 70 are parts of a two-parter.

The X-Men will travel to Japan and to Ka-Zar's Savage Land (where they will be menaced by Sauron).

Dave Cockrum is taking over the art on MS. MARVEL. Both Carol Danvers' and Ms. Marvel's lives will take off in new directions.

Doug Moench is writing something new called SEEKER 3000 for an issue of MARVEL PREMIERE.

The adaptation of CLOSE ENCOUNTERS OF THE THIRD KIND won't be released until February or March due to a releasing schedule arrangement with Columbia Pictures. Walt Simonson is the artist. (Last we read, the movie is scheduled to premiere in the middle of November, although that may have been delayed again.)

ARCHIE GIANT SERIES MAGAZINE No. 468, February. This issue features WORLD OF ARCHIE. [11/22]

ARCHIE'S JOKEBOOK No. 241, February. [11/22]

BETTY AND VERONICA No. 266, February. [11/22]

PEP No. 334, February. [11/22]

ARCHIE GIANT SERIES MAGAZINE No. 469, February. This issue features WORLD OF JUGHEAD. [11/29]

LAUGH No. 323, February. [11/29]

LIFE WITH ARCHIE No. 190, February. [11/29]

JUGHEAD No. 273, February. [11/29]

LITTLE ARCHIE No. 127, February. [12/6]

ARCHIE AND ME No. 99, February. [12/6]

ARCHIE COMICS DIGEST No. 28, February. [12/6]

SABRINA, THE TEEN-AGE WITCH No. 44, February. [12/13]

ARCHIE'S TV LAUGH-OUT No. 55, February. [12/13]

ARCHIE WHERE ARE YOU COMICS DIGEST No. 5, February. [12/13]

EVERYTHING'S ARCHIE No. 63, February. [12/20]

MAD HOUSE COMICS No. 111, February. [12/20]

(Continued from page six)

vin will undoubtedly be a recurring nemisis, a la Thunderbolt Ross, and was appropriately seedy. And Lou Ferrigno, the last minute substitute for Richard Kiel, was impressively muscular and Hulk-like in his portrayal. The only unfortunate bits were make-up problems, with the position of the forehead and eyebrows (not low enough for that "Hulk" overhang in the comics) and the length of his hair (his ears don't show) causing the most physical discrepancies. This Hulk can't talk (unless you count his "Ted Cassidy as Lurch" grunts) which is okay, but I think they are missing a bit of the charm of the character in keeping him mute.

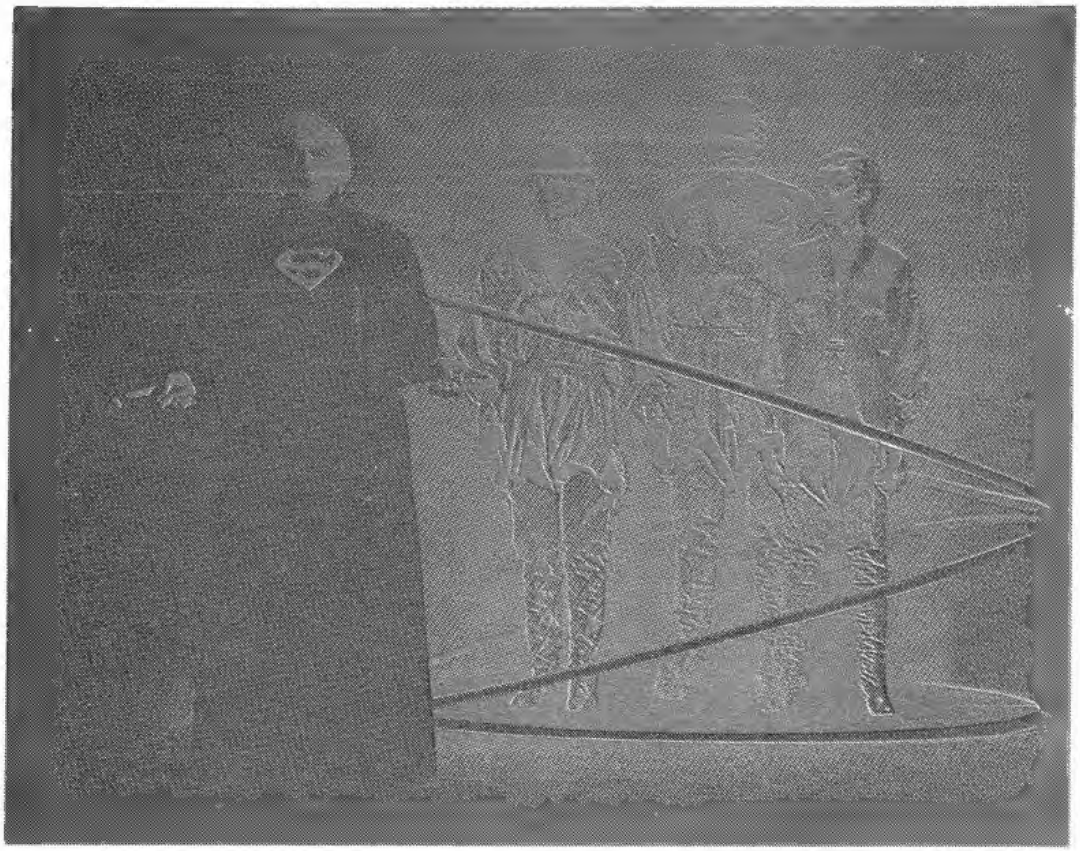
The show was written, produced and directed by SIX MILLION DOLLAR MAN producer Kenneth Johnson, so there was little humor, but Bill Bixby isn't as wooden as Lee Majors, and much of the show was genuinely touching. Should another movie or a series arise from this, I wouldn't be sorry; this is the Hulk, in appearance and spirit, if not actuality.

- Rona Blabbit

Interview

Mike Gold is the first man to hold the position of Public Relations Director for DC and has done so since September of 1976 when he and Publisher Jenette Kahn created the position out of whole cloth. Since that time, Mike has managed to help repair some of the image problems DC has had over the years; he has served as liason with the fan press, not only providing more news than ever before but making sure that it is correct; and get DC a lot of attention in the legitimate press. As it looks now, having just acquired an assistant (Mike Catron), Mike's job seems to be growing by leaps and bounds and with the upcoming debut of the SUPERMAN film, Mike will really be kept busy making sure that DC's Superman family of comics benefits by the film's success.

The following interview was conducted by Nick Landau and published in COMIC MEDIA NEWS; in late October, I added a few questions of my own that Mike kindly answered by mail,



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despite the busy schedule he has and the length of his answers. I hope this will alleviate some of the criticism of dated material we have received in the past. Our thanks to both Nick Landau and Mike Gold, without whom none of this would exist.

NL: Did you feel DC wanted you for this job, or did you, in a sense, create the position for yourself?

MG: Jenette offered me the job. We both have done an awful lot to create this position because it didn't exist before I was here, and really we're still involved in creating the position of public relations director. There's a lot to it and an awful lot that the fans don't see. I know that the fans do see a lot of my job because the fan press is getting a great deal of material that they haven't gotten from the companies before, and that's very gratifying. I treat the fan press like I treat the trade press. I think the fan press is overwhelmingly important to comic books -- perhaps truly for the first time in years it is really important. Fans now have the power to make or break a title. They never really had that import in the past. For instance, with STAR HUNTERS #1 we've sold 22,000 copies in direct sales to comic book stores across the country. My supposition is that for every book we sell that way there is another fan somewhere else to buy one off the newsstand, one who does not live near a comic book store (there's only about 300-400 of those across the country). So if you add all that up it's around 40,000 copies. Now, clearly, that's going to plummet with the second issue because people aren't going to be buying ten copies each, but any way you look at it, the fan support on a new book from the early issues can be enough to keep the book alive long enough for it to find its own natural level among the non-fans. Clearly, WARLORD has been sort of a marginal book until recently. Now it's picking up -- the regular readers are out there. But it's been kept alive by these fan sales -- it can make a two or three point difference in sales, and sometimes that two or three points is enough. When you think about it, books like CONAN, JUSTICE LEAGUE OF AMERICA, etc. have all been cancelled but at the last moment somebody has said, "Well it looks like maybe we can pick up a little bit -- let's give it another chance." Unfortunately, other books have been cancelled that five years later have been brought back and made successful -- GREEN LANTERN, NEW GODS, etc.

NL: But that only seems to be a fairly small percentage because books like METAL MEN, TEEN TITANS and BLACKHAWK have returned only to be cancelled again.

MG: You see, those books weren't able to make it on the stands and weren't able to make it with the fans either.

MT: Do you think that this was due to any lacking in the characters themselves, or might it have been the new treatment?

MG: I think it is usually a combination of the two. A lackluster character could be saved by a unique treatment -- the late '40s SPIRIT stories were all treatment; the character of The Spirit only came out in occasional stories. I think both Marty and Gerry had interesting approaches to METAL MEN, as did Walt and Joe, but in the final analysis I think their approach might have been too avant garde for the general readership. TEEN TITANS suffered from the exact opposite problem -- I think Bob Rozakis would agree with me in that there were too many changes in too short a period. The last several issues were uniform, and were very good. With the last BLACKHAWK attempt, we created a new character, and on top of that, rather botched the execution. For my money -- and this is my own personal opinion -- the BLACKHAWK concept stopped making sense with the end of World War II (although the early '50s anti-commie books were so off the wall they are now retrospectively entertaining). We're giving BLACKHAWK a third chance in that we're doing a three part story that'll go in the back of MEN OF WAR. Howie Chaykin is writing and drawing it. He's setting it in the early days of World War II, pre-American involvement in fact. It'll precede the Eisner stories. It should be absolutely spectacular and certainly what the fans would like. Since it's the back-up of the book one can assume that the regular war comics audience will buy it anyway, but if we're able to bring the fan audience into it as well, it may illustrate the viability of the Blackhawks.

NL: Why aren't you going the whole way and launching projects like this in their own books?

MG: Because Carmine Infantino did a lot of that and he cancelled them after two or three issues. MAN-BAT got cancelled after two issues -- those two issues sold well -- there was no reason to cancel the book. In point of fact, when they were cancelled, there were no sales figures in on any of them.

NL: So why cancel?

MG: You'll have to ask Carmine. He made a lot of decisions that are inexplicable by today's standards. But I was not working here then and privvy to the inner thoughts. DC is trying to get past that image of putting out a lot of number one issues which will later be cancelled, but if you think about it, we've brought back a number of those books: NEW GODS, MISTER MIRACLE, GREEN LANTERN/GREEN ARROW, AQUAMAN -- plus we have started a lot of new books: BLACK LIGHTNING, SHADE, MEN OF WAR, DOORWAY TO NIGHTMARE, and FIRESTORM and STEEL, that will be coming out soon. Right now, we have at least three first issues planned for the next few months, and we have pilot projects for another six or eight books. It's unlikely that they'll all come out -- but some of them will.

NL: Can you say any more about them?

MG: I think that's unfair to the writers, artists and editors right now because they haven't produced them yet -- but I can say a bit more about the pilot program.

What we do is, writers, artists, anybody who works with us, can submit an idea for a book. Periodically, every couple of months, Joe Orlando, Paul Levitz and Jenette Kahn sit down and review these pilot projects and sort out the good ideas, ask for some to be resubmitted, and then commission pilot books wherein an artist, a writer and an editor will be teamed up -- who would do that book if it were a regular title -- and cooperatively they would produce an issue, a seventeen page story, or whatever format is being worked in. Then we will evaluate that issue as though it was any other comic book and if it looks good and deserves a chance we will go ahead and put it on our schedule, publish that issue, maybe making some changes, maybe not, and go ahead with at least five issues -- maybe more. But we're not going to cancel it until at least five issues are out -- to do otherwise would be ridiculous. We've got to have the sales figures on the first two or three issues to know what is going on which means that at least five issues will be out. The bottom line on this, which I think will be interesting to fans, is that if we don't like that book we take it as a tax writeoff and somewhere in our vaults will be those seventeen pages which will never see print. The artist, writer, whoever -- it's their property, actually. If they want to go and sell it to Marvel, to Gold Key, Harvey, or whoever, they certainly can do so.

MT: Does that kind of free-trading currently exist in the industry? Isn't it improbable for someone to sell a character created for DC to Marvel let's say, especially if that person is under contract to DC? Wouldn't there be enormous resistance by each company to prevent it on a basis of house style, i.e., Marvel wouldn't buy a DC idea or vice versa?

MG: Certainly a creator can peddle a concept wherever he desires -- under our new system, a creator will get paid for his efforts while we are considering his efforts, and he has certain guarantees from us with respect to merchandising and the like, and with respect to his longevity with the strip -- as long as he keeps his deadlines. If a character is created by a person who is under contract and that character is rejected, we are certainly running the risk of losing that individual when his contract comes up for renewal -- provided one of the other publishers is willing to pick up the feature and give him as much overall work as he was getting from DC. That's just the name of the game. In terms of new creations, I think there is a lot less difference between a DC idea and a Marvel idea -- certain minor aspects might have to be reworked, but in the half-dozen projects I can recall off hand, I can't think of any significant changes that would have to be made if those projects were to be published by Marvel. Talent has crossed over so often (Wein, Conway, Milgrom, etc.) I think the only major differences between the two companies with respect to style lie in the continuity with other characters and institutions.

NL: Were there any books that really bombed last year?

MG: You know, a lot of people won't believe me when I say this, because we've come out of a dreadful period in terms of comic book sales...

NL: All over, or just DC?

MG: All over. Carmine Infantino made a lot of foolish moves at DC, quite frankly. He cancelled a lot of good books that were making money. He got us out of the mystery books when they were selling well, even GREEN LANTERN, which wasn't doing that poorly. Overall, the industry was making a lot of bad moves and was suffering from many bad mistakes and was also suffering from the economic collapse.

NL: What sort of things were going wrong in the other companies?

MG: Across the board? The whole industry?

NL: Yes. Were they making any really basic mistakes?

MG: No. Part of it was situational. Super-hero books just weren't selling. It's a cyclical thing, more on than off, but unfortunately, it was one of those "off" periods. At the time, paper prices started skyrocketing -- not just going up, but literally skyrocketing. So there was an awful lot of format experimentation -- which isn't bad -- but at the end of all those experiments all the reader was left with was fewer pages for more money. Before all that happened, comics had just moved from 12¢ to 15¢ and you were getting 20 pages, maybe 24. At the end you were getting 17 or 18 pages of story, a great many reprints, and it was costing you 25¢ to 30¢. One thing that DC avoided during that period was publishing a whole lot of reprints. Part of it is that Marvel has more capacity to sell reprints than we do.

NL: How did the reprint books go?

MG: Our reprint books that have come out in the recent past have sold well, generally. FOUR-STAR SPECTACULAR sold very nicely, as a matter of fact. It was cancelled because SUPERBOY AND THE LEGION OF SUPER-HEROES went not only monthly but up to 60¢, double-length, and we had the ADVENTURE COMICS run planned as well. The WONDER WOMAN book went from bi-monthly to monthly plus her new series in WORLD'S FINEST was begun. So, since Superboy and Wonder Woman were half, sometimes two-thirds of that book, it was foolish to keep it running -- unfair competition.

NL: What you're trying to do at the moment is presumably keep within your capacity. There are a certain number of books that you can feasibly put out every month and you don't go above that.

MG: We try not to go above that, but DC has been on a "talent acquiring kick," very clear and simple. A lot of people have come over here either because we asked them if they'd like to work with us and offered them a contract or because they came here and asked us for work. An awful lot of both has been going on, partially because there is a tremendous amount of energy going on here. No matter what it is, the fact that so many people have come to us: people like Bob Layton, Rich Buckler and George Tuska, real professionals -- that we now can produce more material. We do not want to get hit by the Dreaded Deadline Doom (a terrific phrase and I'm really sorry it's associated with Marvel because we're as subject to it as they are); we've made a concerted effort to get more talent to produce those super-hero type books. We do not like going reprint. We've had, I think, two or three reprint issues in the last six months; Marvel, unfortunately, has had three or four times that amount. It's a sad thing and does not help the long-term sales of the book; I think it can hurt a book very badly.

MT: In reference to that, JONAH HEX was stepped up to monthly earlier this year, and then, for whatever reason, the second monthly issue was a reprint. I understand the reason for this is the reservation of expensive press time which has to be paid for whether a book is printed or not, but wouldn't a system wherein you might substitute an inventory issue of a backup title (like perhaps BINKY or YOUNG LOVE) avert the adverse effects of a reprint and also test the waters for the substituted title?

MG: The problem with slipping in an issue of BINKY or YOUNG LOVE is that the book would die in the wholesaler's warehouse. Their distribution is computerized off of our schedules and any last minute substitution wouldn't appear on that read-out. Furthermore, the print run of a BINKY or a YOUNG LOVE would be lower than JONAH HEX -- I seriously doubt we could sell anywhere near the same number of copies. YOUNG LOVE is a concept past its time, and BINKY's fans are being well served by ARCHIE and company. The occasional reprint -- like, one every two or three months (one out of maybe one hundred titles published) is fine -- particularly if you don't have a whole reprint line out there.

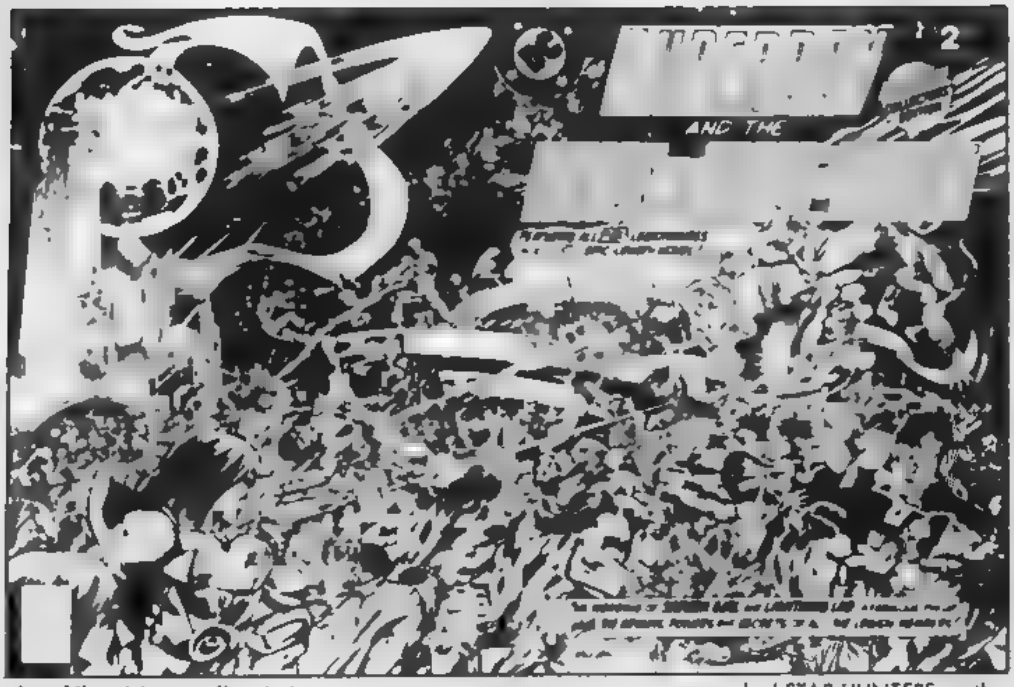
We have moved, in the five years from 1972-76/77 from a time when super-heroes were not selling at all to a time now when super-heroes are selling very, very well. Plus, the mystery books are still doing well. They dropped down a little around 1975-76, but not much, and are now picking up again.

NL: And the war and western books?

MG: The war books are holding their own; they're doing well. I think the fact that Charlton has gone out of business has helped the war books more than the fact that the war books themselves are more popular.

We have two western books, and they're flukes. JONAH HEX is our "class act" here, it's the book that everybody would like to do. It's one of our favorite books. SCALPHUNTER is another series that we're trying to develop and it's still in the experimental stage. Whatever market there is out there for the westerns is split among the people that are really into the RAWHIDE KID reprints and the people that like our stuff. They are totally different styles.

NL: It's always seemed that DC has tried a much wider range of subject matter to develop its



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books. Like, it's actually tried horror, and it's tried war and western, whereas Marvel has gone all the way down the line with super-hero books.

MG: And now Marvel is diversifying a little bit with movie adaptations, which is interesting. The Hanna-Barbera stuff is a clear economic thing, having little to do with Marvel and I refuse to put them down for getting involved in that. I think it is a brilliant move, though a risky move too because it does jeopardize their image. But these books have the potential of being very popular. It's very recently that they've moved into these markets, and we have always been out there with the mystery books and the war books and when we create a mystery or a war book like MEN OF WAR or DOORWAY TO NIGHTMARE we put as much time and energy into creating that book as we do to a new super-hero book, sometimes more because it's trickier. The westerns we've always been out there with. I think JONAH HEX is the first book in ten years, since BAT LASH, that we've been truly proud of.

NL: Have you had any thoughts of diversifying and doing some movie stuff also?

MG: DC is very ambivalent towards picking up licensing projects. We have WELCOME BACK, KOTTER the way Marvel has the Hanna-Barbera stuff, and of course we have the TV books of our own characters, SHAZAM! and SUPER FRIENDS, but that's way out there, about a mile away from our regular stuff. I suppose that if we had the opportunity to do a movie adaptation of a film that we truly liked, that we go excited over, we would do it, but we really don't solicit it. It does happen. We have been offered quite a few properties in the last few months. I don't feel comfortable about saying which ones. I don't think it's fair to those people because it makes their movies seem bad for me to say that we turned them down.

MT: Speaking of turning projects down, Jenette Kahn made a point of saying at the Chicago Comicon that had DC been offered STAR WARS, she probably would have nixed the book in lieu of DC's original STAR HUNTERS project. Putting aside whatever sour grapes feeling there might have been there, and looking at the success Marvel has had with the book's six-issue adaptation, isn't this statement a bit short-sighted? Exactly what would it take for DC to license a new film or TV project?

MG: If I were in Jenette's position, I would have been skeptical of STAR WARS for two reasons: we had STAR HUNTERS on the drawing board at the time and it would be foolish to compete with a property we own outright, and secondly, Marvel's previous track record with s-f movie adaptations was less than spectacular -- both aesthetically and financially. Of course, had we known STAR WARS was going to be the smash hit it turned out to be, we would have jumped on it. Luckily, it was offered to Marvel first, so we don't have to feel bad.

I'm sure we would get involved with a licensing project if the concept turned us on, and/or some of our talent would give their eye teeth to do it. If STAR TREK became available, I'm sure we would be interested even though it MIGHT be past its prime (then again, it might not) simply because there are a lot of people here who would love to do it. I think Marvel has the right idea with its full-color magazines, and an adaptation might work in that format. You can take a magazine outside of the regular comic book format and sell it to wholesalers and chain stores as something special, so you stand a better chance of spreading around the copies and hedging your bets. But even that is risky: my understanding of the print run of KISS (as of mid-October's sales figures) is still nearly 200,000 copies lower than our print-run of SUPERMAN VS. MUHAMMAD ALI, and that's taking the additional

KISS printings into consideration. ALI -- like KISS -- is a character we can do something with; you can't very well have Spider-Man meet up with Han Solo. Marvel's success with STAR WARS does not mean it will be equally successful -- or even successful at all -- with GODZILLA or MAN FROM ATLANTIS. ATLANTIS is a good illustration: When they decided to do it, I'm sure that was on the basis of the early television movies, which were effective on both aesthetic and financial

levels. The series, though, is another matter: it pales by comparison to the original, and the ratings thus far have been vastly inferior. The problem is, you can't get out of a licensing situation fast enough. Look what happened to PLANET OF THE APES. Another problem is, you pay these people a licensing fee -- sometimes you get it for free -- anyway you look at it, you don't make merchandising off these books. Superman, Batman, Captain Marvel and Wonder Woman are, oddly enough, four of the top five merchandising characters, numbers one, two, three and five.

NL: And four is?

MG: Spider-Man. Robin, by the way, is up there also.

Merchandising is not necessarily in relation to the sales performance of a book. Batman, right now, out-merchandises Superman, but that probably won't be true when the SUPERMAN film comes out.

If we were doing THE DEEP, or whatever, we would not be making any merchandising money out of it, so one of the more important ends of our profit picture simply just isn't there for that type of thing. It's okay, there is nothing wrong with it. It's just not part of our self-image right now. Doing war books and mystery books is not part of Marvel's self-image and doing super-hero books is not part of Gold Key's self image.

MT: If merchandising is such a factor, why then risk doing unknown, untried books like STAR HUNTERS or DOORWAY TO NIGHTMARE which stand little chance of being licensed for other media -- especially if a licensed deal may be offered free (with profit sharing, of course)?

MG: There could be licensing on STAR HUNTERS -- we've even had feelers from movie producers on that one. DOORWAY TO NIGHTMARE and MEN OF WAR are genre books which, incidentally, happen to have regular characters. They should sell well to those enthusiasts of those particular genres -- if they're well done -- and they should be profitable from that prospective alone. SGT. ROCK has always been one of DC's best sellers -- not just top sellers, but BEST SELLERS. I don't think we've ever had any merchandising on ROCK -- although there could be a ROCK Mego doll or TV show and the like. Maybe someday there will be that stuff. Merchandising is certainly a valid criterion for super-heroes. We have merchandising on PLASTIC MAN and TEEN TITANS, and those books were cancelled. Goulart's CHALLENGERS OF THE UNKNOWN paperback could sell well in spite of the poor showing of the comic book -- the people who liked the comic will buy it, some of the people who liked the comic in the 1950s and '60s who no longer read comics will buy it, and, hopefully, a whole mess of action paperback readers will buy it. We do have merchandising on '60s characters, just not as much as with Superman, Batman, Robin and Wonder Woman. Green Arrow is a totally different character than the '40s version, as is Hawkman and we have a lot of toys out on those characters. I think Firestorm is likely to be a good merchandising property five years from now. The DOORWAY TO NIGHTMARE concept (with Madame Xanadu, et al) would make for a great TV show -- it could happen. The fact is, we don't create comics for merchandising and licensing; if that happens, fine. Terrific. The only time I can recall that a book would have been cancelled if not for the licensing is with SHAZAM!

NL: How does the rest of the merchandising "top ten" work out?

MG: Batman (1), Superman (2), Shazam (3), Spider-Man (4), Robin (5), Wonder Woman (6), and after that I'm not sure of positions. Among the others in that group are, oddly enough, Aquaman -- maybe it isn't so strange, he has been on television a lot. SUPER FRIENDS, generically, are up there. The Hulk is up there, Captain America; we're going past the top ten now. Basically, that's it. Since that survey was released about a year ago, I know Wonder Woman has moved up appreciably because of her television series, but that's the only change.

[This is the end of part one. The other half of this interview will appear next month.]

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[As you may have noticed, we are again quite cramped for space in this issue, hence the absence of a lot of regular columns. This is mainly due to our increasing popularity with advertisers who should be advised: Limited space is available in #153 (not #152). We hope to be back to normal as soon as possible. MT]

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___***CLAW #10 (DC)
___Close Encounters (Marvel)
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___HARVEY COMICS GROUP (list desired titles on extra lines)
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___Invaders
___Iron Man
___Jonah Hex
___John Carter of Mars
___Justice League
___Kamandi
___Karate Kid
___Kid Colt
___Kull the Destroyer
___***LAFF-A-LYMPICS (Marvel)
___Little Lulu
___Little Monsters
___Lone Ranger
___Looney Tunes
___***MAN FROM ATLANTIS
___Marvel Classics
___Marvel Premiere
___Marvel Super Action
___Marvel Super Heroes
___Marvel Tales
___Marvel Team-Up
___Marvel Triple Action
___Marvel Two-In-One
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___Master of Kung Fu
___Men of War
___Metal Men
___Mickey Mouse
___Midas Million $ Mouse
___Moby Duck
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___Mr. Miracle
___Ms. Marvel
___New Gods
___New Terrytoons
___Nova
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___Porky Pig
___Powerman
___Rawhide Kid
___Red Sonja
___Ripley's Believe It...
___Scamp
___Scooby Doo
___Secret Society Super Villains
___Secrets of Haunted House
___Sgt. Fury
___Sgt. Rock
___Shade
___Shazam
___Showcase (DC)
___Space Family Robinson
___Spectacular Spiderman
___Spiderman
___Spiderwoman
___Spidey Super Stories
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___Star Wars
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___Superboy-LSH
___Super Goof
___Superman
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___Thor
___Tom and Jerry
___Tomb of Dracula
___Turok
___Tweety & Sylvester
___Twilight Zone
___Two Gun Kid
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___Unexpected
___Unknown Soldier
___Walt Disney's Comics & Stories
___W.D. Showcase
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___Welcome Back Kotter
___What If?
___Winnie the Pooh
___Witching Hr.
___Wonder Woman
___W. Woodpecker
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___X-Men
___Yogi Bear
___Yosemite Sam & B. Bunny

PART 2---STYX PUBLICATIONS LIST---current to Nov -Dec., 1977

MAGAZINES:

___Amazing World of DC Comics
___Collectors' Dream
___Cosmos Science Fiction
___Cracked (& Specials)
___Crazy (& Specials)
___Creepy
___Eerie
___Famous Monsters of Filmland
___Foom
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___HEAVY METAL
___Heavy Metal SPECIAL EDITIONS
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___MARVEL COMICS INDEX SERIES
___Marvel Preview
___***MARVEL SUPER SPECIALS
___Mediascene
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___Oui Magazine
___Penthouse
___Pizzazz
___Playboy Magazine & Specials
___Pudge, Girl Blimp (Star Reach)
___***PUNK MAGAZINE (Punk Rock)
___Quack (Star Reach Prod.)
___Rampaging Hulk
___Savage Sword of Conan
___Sick
___Starlog
___Star Reach
___Vampirella

DIGESTS & DIGEST-SIZED MAGAZINES:

___Amazing Stories
___Analog
___Archie Digests (ALL TITLES ONLY)
___Dennis the Menace Digests (" " ")
___Fantastic
___Fantasy and Science Fiction
___Fiction Illustrated (large-size)
___Galaxy (erratic publication)
___Isaac Asimov's SF Magazine
___Penthouse Forum
___Weird Heroes

TREASURIES & LARGE-FORMAT COMICS:

___DC All-New Collectors' Editions
___Marvel Treasury Editions
___***SILVER SURFER (LEE-KIRBY BOOK)

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___Spiderman
___Fantastic Four
___***RAMPAGE (Defenders,Nova)
___***2000 A.D. (Excellent!!)
___Savage Sword of Conan MONTHLY

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Gold Key Coming Comics

Walt Disney DONALD DUCK No. 192, February. Reprints -- 48 pages, in fact. [12/1]

TOM AND JERRY No. 303, February. Reprints. [12/1]

Walt Disney MICKEY MOUSE No. 180, February. Two pages are new, the rest reprints. [12/1]

WOODY WOODPECKER No. 163, February. New. [12/1]

THE INSPECTOR No. 19, February. New. This is the last issue. [12/1]

Walt Disney SUPER GOOF No. 45, March. New. [12/1]

Walt Disney UNCLE SCROOGE No. 149, February. Reprints. [12/8]

BUGS BUNNY No. 193, February. New. [12/8]

YOSEMITE SAM No. 50, February. New. [12/8]

Walt Disney HUEY, DEWEY AND LOUIE No. 48, February. New. [12/8]

LOONEY TUNES No. 18, February. New. [12/8]

TWEETY AND SYLVESTER No. 78, February. New. [12/15]

BORIS KARLOFF TALES OF MYSTERY No. 80, February. New and 48 pages. [12/15]

Walt Disney BEAGLE BOYS No. 40, February. New. [12/15]

FAT ALBERT And The Cosby Kids No. 23, February. New. [12/15]

BULLWINKLE No. 19, March. New. This is the last issue. [12/15]

WALT DISNEY'S COMICS AND STORIES No. 449, February. 14 new pages, 11 reprint. [11/22]

LITTLE MONSTERS No. 44, February. New, and the last issue. [12/22]

UNDERDOG No. 17, February. New. [12/22]

DAFFY DUCK No. 113, February. New. [12/22]

RIPLEY'S BELIEVE IT OR NOT! No. 76, February. New. [12/22]

Walt Disney MOBY DUCK No. 30, February. Reprints and the last issue. [12/22]

Marvel Coming Comics

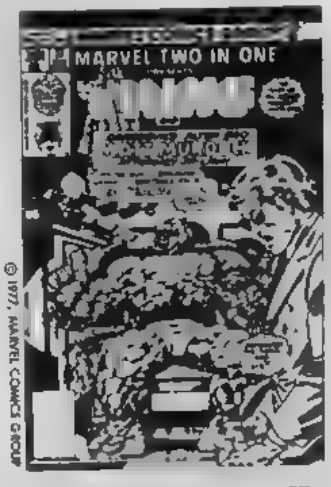
DAREDEVIL No. 151, March. "Crisis" is by Jim Shooter and Gil Kane (plot), Roger McKenzie (script), Gil Kane (pencils) and Klaus Janson (inks). A major turning point in DD's career occurs when he reveals his secret identity to Heather Glenn. Dave Cockrum and Terry Austin did the cover. [12/6]

GODZILLA No. 8, March. "Titan Times Two" is by Doug Moench, Herb Trimpe and Fred Kida. Godzilla gets rough with Red Ronan. Trimpe did the cover. [12/6]

THE HUMAN FLY No. 7, March. "Snow Blind" is by Bill Mantlo, Lee Elias and Mike Esposito. The Fly must attempt a snowbound rescue of a small child. Alan Weiss did the cover. [12/6]

MARVEL SUPER-ACTION No. 6, March. Reprinted from CAPTAIN AMERICA #104 is "Slave Of The Skull" by Stan Lee, Jack Kirby and Dan Adkins. [12/6]

MARVEL SUPER-HEROES No. 70, March. "Lo, The Leader Kills" is by Stan Lee, Herb Trimpe and Dan Adkins and is from INCREDIBLE HULK #115. [12/6]



MARVEL TWO-IN-ONE No. 37, March. "Game Point" is by Marv Wolfman, Ron Wilson and Pablo Marcos. Matt Murdock must defend The Thing when he's put on trial for all the damage and destruction he's caused over the years in his pursuit of various bad guys. Ron Wilson and Joe Sinnott did the cover. [12/6]

TOMB OF DRACULA No. 63, March. "The Road To Hell!" is by Marv Wolfman, Gene Colan and Tom Palmer. Drac goes to the other place and meets the head man. Colan and Palmer did the cover. [12/6]

THE AMAZING SPIDER-MAN No. 178, March. "Green Grows The Goblin" is by Len Wein, Ross Andru and Jim Mooney. Aunt May hovers at Death's Door while Spidey battles the Green Goblin. Andru and Joe Sinnott did the cover. [12/13]

CAPTAIN AMERICA No. 219, March. "The Adventures Of Captain America" is by Don Glut, Sal Buscema and Joe Sinnott. Flashing back to WWII,

this issue explains the inconsistancies existent in the Monogram Captain America serial. Sal Buscema probably did the cover. [12/13]

CRAZY No. 35, March. [12/13]

DYNOMUTT No. 3, March. Mark Evanier, Paul Norris. [12/13]

LAFF-A-LYMPICS No. 1, March. Nearly every Hanna-Barbera character created teams up to star in this book based upon the celebrity team shows done by the TV networks. Mark Evanier is the writer. [12/13]

MARVEL'S GREATEST COMICS No. 76, March. From FANTASTIC FOUR #94 comes "The Return Of The Frightful Four" by Stan

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Lee, Jack Kirby and Joe Sinnott. [12/13]

MARVEL TRIPLE ACTION No. 40, March. "The Black Knight Lives Again" by Stan Lee and George Tuska, from AVENGERS #48, is reprinted. [12/13]

MASTER OF KUNG FU No. 62, March. "Red Seas" is by Doug Moench, Jim Craig and John Tartaglione. Shang Chi returns to Hong Kong to aid the woman called Juliette. Craig and Frank Giacoia did the cover. [12/13]

MS. MARVEL No. 15, March. "The Shark Is A Very Deadly Beast" is by Chris Claremont, Jim Mooney and Tony DeZuniga. MM dukes it out with Tiger Shark with Namorita (Sub-Mariner's cousin) as hostage. John Buscema and Joe Sinnott did the cover. [12/13]

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RED SONJA No. 8, March. "The Vengeance Of The Golden Circle" is by Roy Thomas, Clara Noto and Frank Thorne. Sonja meets a deadly sorceress who has the ability to transform herself into a serpent. Thorne did the cover. [12/13]

STAR WARS No. 9, March. Roy Thomas' penultimate SW adventure is co-written by Don Glut and drawn by Howie Chaykin and Tom Palmer. Han Solo and Chewbacca battle the Cloud Riders. Gil Kane and Tony DeZuniga did the cover. [12/13]

THOR No. 269, March. "Walk On The Wild Side" is by Len Wein, Walt Simonson and Tony DeZuniga (and not Lou Reed). The Stilt Man returns with his two new partners: Blastarr and something that's not quite human. Simonson and Joe Sinnott did the cover. [12/13]

YOGI BEAR No. 3, March. Mark Evanier, Dick Bickenbach. [12/13]

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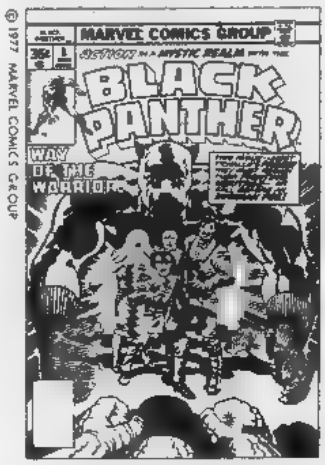
A MARVEL SUPER SPECIAL [Conan The Barbarian] No. 2, March. "Revenge Of The Barbarian" is by Roy Thomas, John Buscema and Alfredo Alcala, and it's fifty pages long. Conan battles pirates on an island in an adaptation of R.E. Howard's "Black Vuma's Vengeance." Marie Severin colored and Earl Norem did the cover. [12/15]

THE AVENGERS No. 169, March. "If We Should Fail -- The World Dies Tonight" is by Marv Wolfman, Sal Buscema and Dave Hunt. Captain America, Black Panther and Iron Man must search the world for the three bombs that will destroy the world if they are not deactivated in time. This, unless we're mistaken, is that all-purpose filler issue that Marv prepared a few months ago. Dave Cockrum and Joe Sinnott



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did the cover. [12/20]

BLACK PANTHER No. 8, March. "Panthers Or Pussycats" is by Jack Kirby and Mike Royer. BP meets The Godfather on his way back to Wakanda and T'Challa's family is featured. Kirby and Royer did the cover. [12/20]

CONAN THE BARBARIAN No. 84, March. "Two Against The Hawk City" is by Roy Thomas, John Buscema and Ernie Chan. Conan teams up with the black wizard-warrior Zula in his battle in the Hawk City. Buscema and Chan did the cover. [12/20]

THE DEFENDERS No. 57, March. "And Along Came Ms. Marvel" is by Chris Claremont, George Tuska and Dave Cockrum (penciflers) and Dan Green. Ms. Marvel aids the Defenders in

their battle with Shaman and his AIM Warbot. Ed Hannigan and Joe Sinnott did the cover. [12/20]

THE INCREDIBLE HULK No. 221, March. "Show Me The Way To Go Home" is by Roger Stern, Sal Buscema and Alfredo Alcala. Bruce Banner returns to the Big Apple but it's not as easy as it may sound. Also, The Stingray returns. [12/20]

THE INVADERS No. 26, March. "Day Of Infamy, Day Of Shame" is by Roy Thomas, Frank Robbins and Frank Springer. Bucky attempts to locate a doctor who can help Toro -- but he's in a Japanese Internment camp. Gil Kane and an inker did the cover. [12/20]

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THE MAN FROM ATLANTIS No. 2, March. "Into The Bermuda Triangle" is by Bill Mantlo, Frank Robbins and Frank Springer. Mark Harris meets the comic book version of Dr. Schubert. Ernie Chan did the cover. [12/20]

MARVEL TALES No. 89, March. "The Birth Of... The Gibbon" from AMAZING SPIDER-MAN #110 by Stan Lee and John Romita is reprinted. [12/20]

NOVA No. 18, March. Marv Wolfman, Carmine Infantino and Tom Palmer bring the Nova-Yellow Claw conflict to a climax. Infantino and Joe Sinnott did the cover. [12/20]

RAWHIDE KID No. 144, March. [12/20]

CAPTAIN MARVEL No. 55, March. "Behind The Mask A Man" is by Scott Edelman, Pat

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Broderick and Bob Wiacek. Mar-Vell tries to find employment, makes the front page of The Daily Bugle and faces the power of Death-Grip. [12/27]

FANTASTIC FOUR No. 192, March. "He Who Soweth The Wind" is by Len Wein and Marv Wolfman (story), George Perez and Joe Sinnott (art). Johnny Storm returns to racing out west and runs up against the Texas Twister. Keith Pollard and Sinnott did the cover. [12/27]

HOWARD THE DUCK No. 22, March. "May The Force Be With You" is by Steve Gerber and Val Mayerik. The Big H reencounters Man-Thing, Jennifer, Kale, Dakheem The Enchanter and Korrek the Barbarian long, long ago in a story far, far away. Gene Colan and Tom Palmer did the cover. [12/27]

IRON MAN No. 108, March. "Growing Pains" is by Bill Mantlo, Carmine Infantino and Bob Wiacek. Iron Man and Yellowjacket attempt to raise the dead and The Growing Man raises all heck. Keith Pollard and Joe Sinnott did the cover. [12/27]

JOHN CARTER, WARLORD OF MARS No. 10, March. Marv Wolfman, Gil Kane. [12/27]

MARVEL TEAM-UP No. 67, March. "Tigra, Tigra Burning Bright" is by Chris Claremont, John Byrne and Dave Hunt. Spider-Man and Tigra battle Kraven The Hunter in a jungle habitat gone mad. Byrne and Frank Giacoia did the cover. [12/27]

PIZZAZZ No. 3, March. [12/27]

SGT. FURY No. 145, March. From SF #50 is "On The Beach Waits Death" by Gary Friedrich, Dick Ayers and John Severin. [12/27]

THE SPECTACULAR SPIDER-MAN No. 16, March. Archie Goodwin, Bill Mantlo, Sal Buscema, Mike Esposito and you are witnesses to the breakup of The Champions, beginning here. John Byrne and Joe Rubinstein did the cover. [12/27]

SPIDEY SUPER STORIES No. 32, March. [12/27]

TARZAN, LORD OF THE JUNGLE No. 10, March. "The Deadly Peril Of Jane Clayton" is by Roy Thomas, John Buscema and either

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Alfredo Alcala or Rudy Mesina. Tarzan attempts to rescue Jane from a bull ape. Buscema did the cover. [12/27]

DC Coming

ALL-NEW COLLECTORS' EDITION C-54, March. The SUPERMAN VS. WONDER WOMAN issue by Gerry Conway, Jose Garcia-Lopez, and Dan Adkins has been delayed until [11/29]

DOORWAY TO NIGHTMARE No. 2, March-April. "Blood Red Tear" is by Gerry Conway and Vicente Alcazar. A young woman working on a government project crosses the line into the supernatural. Mike Kaluta did the cover. [11/29]

JONAH HEX No. 10, March. "Violence At Vera Cruz" is by

Mike Fleisher and Jose Garcia-Lopez. Jonah battles El Papagayo over Maximillian's lost gold. Gray Morrow did the cover. [11/29]

JUSTICE LEAGUE OF AMERICA No. 152, March. "2000 Light Years To Christmas" is by Gerry Conway, Dick Dillin and Frank McLaughlin. A young girl with a globe causes the JLA problems and three aliens appear bearing gifts. The cover is by Rich Buckler and Jack Abel. [11/29]

KARATE KID No. 13, March-April. "Tomorrow's Battle -- Yesterday" is by Bob Rozakis, Juan Ortiz and Bob McLeod. A berserk Superboy, the Legion of Super-Heroes and Major Disaster are all parts of the plot of this story set in the '50s. Al-

so, Iris Jacobs sets out on a new career in the present. Rich Buckler and Bob McLeod did the cover. [11/29]

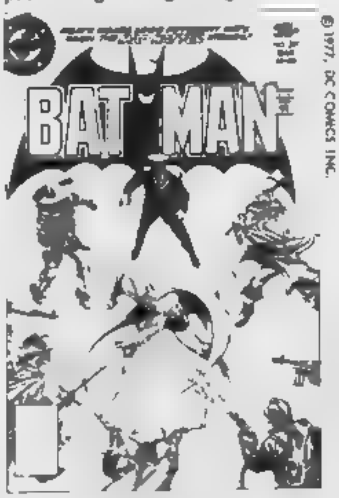
BATMAN No. 297, March. "The Mad Hatter Goes Straight" is by David V. Reed, Rich Buckler and Vince Colletta. The Mad Hatter returns, supposedly reformed. Jim Aparo did the cover. [12/6]

FIRESTORM No. 1, March. "Firestorm, The Nuclear Man" is by Gerry Conway and Al Milgrom. Prof. Charles Stein and high school student Ronnie Raymond are caught in an explosion in a nuclear plant and are merged into the new super-hero Firestorm -- who has the memory of Ronnie and the knowledge of the professor, although only Ronnie knows that he's Firestorm. Al Milgrom did the cover.[12/6]

THE FLASH No. 259, March. "Black Hand -- The Kill-Proof Criminal" is by Cary Bates, Irv Novick and Joe Giella. The Black Hand steals Flash's protective aura and sets out to slap him silly with his black hand device. Rich Buckler and Bob McLeod did the cover. [12/6]

MEN OF WAR No. 5, March. "Valley Of The Shadow" by Roger McKenzie, Dick Ayers and Romeo Tanghal is this issue's Gravedigger story. The Dateline: Frontline adventure is entitled "Human Interest Story" and is by Cary Burkett and Jerry Grandenetti. Joe Kubert did the cover. [12/6]

SHAZAM! No. 34, March-April. "The Führer Of Chicago" is by E. Nelson Bridwell, Alan Weiss and Joe Rubinstein. Captain Nazi returns, takes over the Sears Tower in Chicago and puts an energy dome over the city, preventing the lightning from



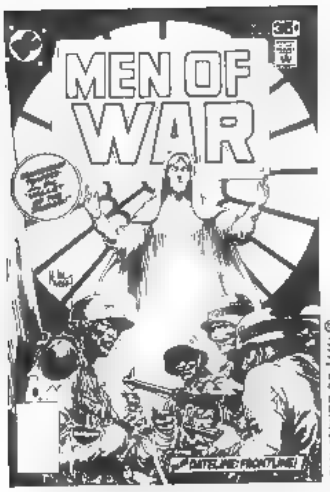
reaching Billy Batson who calls on Captain Marvel Jr. for help. This issue introduces a new art style in an attempt to raise sales. Weiss did the cover. [12/6]

SUPERMAN No. 321, March. "Too Strong To Survive" is by Marty Pasko, Curt Swan and Frank Chiaramonte. Superman's super-senses go haywire and he has to contend with being able to see and hear everything on Earth all at one time. Jose Garcia-Lopez and Dick Giordano did the cover. [12/6]

WEIRD WAR TALES No. 61, March. Two future war stories comprise this issue: "Mind War" by Roger McKenzie and Howie Chaykin, and "The Mercenary" by Robert Kanigher and Alex Nino. Chaykin did the cover. [12/6]

WELCOME BACK, KOTTER No. 10, March. "As The Woodman Turns" is by Scott Edelman, Ric Estrada and Bob Oksner. This is the last issue in this format. Periodic KOTTER issues of LIMITED COLLECTORS' EDITION will appear in the future. Oksner did the cover. [12/6]

ALL NEW COLLECTORS' EDITION C-55, March-April. This issue features "The Millenium Massacre" by Paul Levitz, Mike Grell and Vince Colletta starring SUPERBOY AND THE LEGION OF SUPER-HEROES. The special occurance is the wedding of Lightning Lad and Saturn Girl. Plus, "The Powers Of The Legion" are outlined by Paul Levitz, Jim Sherman and Jack Abel The cover is by Grell. [12/13]



ALL-NEW COLLECTORS' EDITION C-56, March-April. SUPERMAN VS. MUHAMMAD ALI features a story plotted by Denny O'Neil, scripted and drawn by Neal Adams and inked by Dick Giordano. Superman and Ali are forced to battle each other on equal terms in order to save the Earth from Star Warriors. The cover is a panoply of famous or semi-famous caricatures done by Neal Adams and Dick Giordano. [12/13; probably delayed until 1/3]

BLACK LIGHTNING No. 7, March. "The Conscience Of The Killer" is by Tony Isabella, Trevor Von Eeden and Vince Colletta. Black Lightning finds out who killed his father. Rich Buckler and Vince Colletta did the cover. [12/13]

THE BRAVE AND THE BOLD No. 140, March. "D.E.A.T.H." is by Bob Haney and Jim Aparo. Trying to capture a pirate named Dimitrios, Batman and Wonder Woman find themselves at the mercy of a surgeon-gorilla. The cover is by Jim Aparo. [12/13]

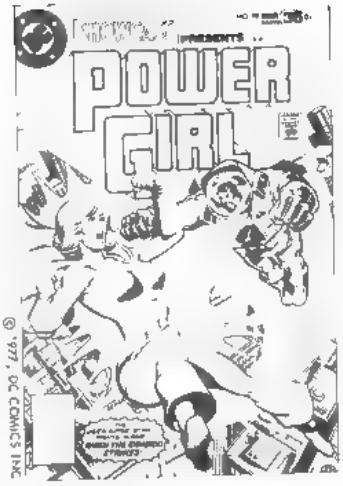
FREEDOM FIGHTERS No. 13, March-April. "The Amazing Origin, The Deadly Return, The Startling Secret Of The Black Condor" is by Bob Rozakis, Dick Ayers and Jack Abel. Besides the plots outlined in the above title dissertation, Uncle Sam, The Ray, Doll Man and Human Bomb are changed into monsters. Rich Buckler and Jack Abel did the cover. [12/13]

HOUSE OF MYSTERY No. 257, March-April. This issue's stories "The Ebony God" by Arnold Drake and E.R. Cruz; "A Gift From Satan" by Jack Oleck, Ernie Chan and Bill Draut; "To Catch A God" by Barry Jameson and Mike Golden; "Mirror Madness" by Joe Gill, Otto Binder,

Guy Lillian, Tony DeZuniga and Jerry Grandenetti [There's got to be a story behind that collaboration!]; 'Haunts Upon A Time' by E. Nelson Bridwell and Jess Jodloman; "Fastest Draw In The East" by Scott Edelman, Mark Bright and Aubrey Bradford; and "Father To The Beast" by David Michelinie and Arthur Suydam. The cover is by Joe Orlando and Dick Giordano. [12/13]

SGT. ROCK No. 314, March. Another SGT. ROCK tale by Robert Kanigher and Doug Wildey, plus a Kanigher-Ric Estrada backup are featured. Joe Kubert did the cover. [12/13]

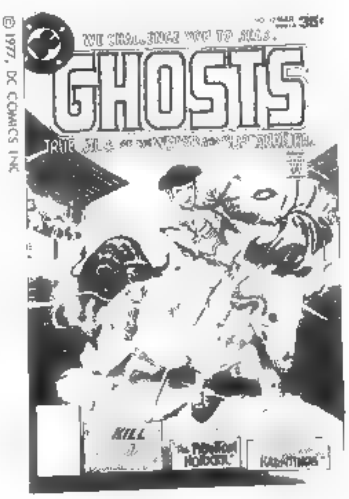
SHOWCASE No. 98, March. "The Symbiod-Ship Strikes" is by Paul Levitz, Joe Staton and



Dick Giordano. POWER GIRL is again featured as she fights a guy in a super-robot suit. Staton and Giordano did the cover. [12/13]

WONDER WOMAN SPECTACULAR [DC SPECIAL SERIES No. 9], March, 1978. This 64-page story is by Jack C. Harris, Jose Delbo, Russ Heath, Steve Ditko, Dick Ayers and Vince Colletta. The basic plot is that Mars has a war-disc on Earth which ensures WWII's continuance and WW must stop its reign of terror -- while withstanding a Congressional investigation, the appearance of a crimefighter called The Bombardier, battles with Baroness Von Gunther, The Red Panzer and Adolf Hitler, plus an attack on Paradise Island by Mars. Jose Garcia-Lopez and Dick Giordano did the cover. [12/13]

GHOSTS No. 62, March. Ghost stories in this issue include "The Phantom Hoaxer" by George Kashdan and Bill Draut, "To Kill A Raging Wraith" by Carl



Wessler and Ruben Yandoc, and "Hollywood Hauntings." Luis Dominguez did the cover. [12/20]

GREEN LANTERN No. 102, March. "Sign Up... And See The Universe" is by Denny O'-Neil and Alex Saviuk with inks by Vince Colletta. GL and GA try to prevent a full scale exodus into the depths of space. Mike Grell did the cover. [12/20]

SECRET SOCIETY OF SUPER-VILLAINS No. 13, March. "One Earth Too Many" is by Gerry Conway, Mike Vosburg and Bob Smith. Earth III's Crime Syndicate of America escapes the trap the JLA put them in in JLA #30 and invades Earth I -- where they face the Super-Villains and Captain Comet. Rich Buckler and Bob McLeod did the cover. [12/20]

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STEEL, THE INDESTRUCTIBLE MAN No. 1, March. Marine Hank Haywood is injured by a Nazi bomb and his former mentor Dr. Gilbert Giles reconstructs his bones and muscles with steel based material thus creating "Steel, The Indestructible Man," a new hero who will battle the pre-WWII menaces who plague America. Gerry Conway and Don Heck are the creators. Heck and Dick Giordano did the cover. [12/20]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 237, March. "No Price Too High" is by Paul Levitz, Walt Simonson and Jack Abel. Legion benefactor R.J. Brande is kidnapped and the Legion will do nearly anything to ensure his return. Mike Grell and Joe Rubinstein did the cover. [12/20]

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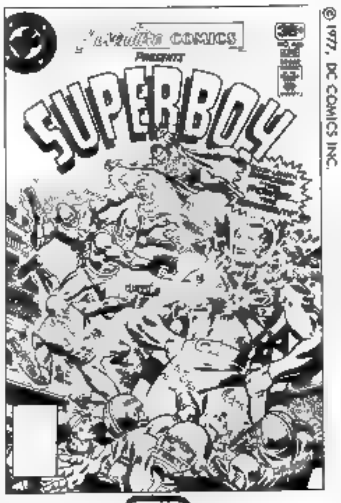
THE SUPERMAN FAMILY No. 188, March-April. This issue features: Jimmy Olsen in "Crisis In Kandor" by Tom DeFalco, Kurt Schaffenberger and Tex Blaisdell; Lois Lane in "The Mutant Menace Of Metropolis" by DeFalco, Win Mortimer and Bob Wiacek; Supergirl in "Kandor Versus Supergirl" by Jack C. Harris, Jack Abel and Joe Giella; Krypto in "Ridin' The Rails" by Bob Toomey and Juan Ortiz; Nightwing and Flamebird in "Here There Be Giants" by Paul Kupperberg, Ken Landgraf and Romeo Tanghal; and Superman in "The Death-Angel From Earth" by Gerry Conway, Kurt Schaffenberger and Tex Blaisdell. The cover is by Jose Garcia-Lopez and Dick Giordano. [12/20]

UNKNOWN SOLDIER No. 213, March. "The Ten-Year-Old Secret Weapon" is by Bob Haney, Dick Ayers and Gerry Talaoc. UK must seek out and destroy the abovementioned device. Also, "Across The Staked Plains" is featured and is by Don Kaar, Dick Ayers and Warren Sattler. Joe Kubert did the cover. [12/20]



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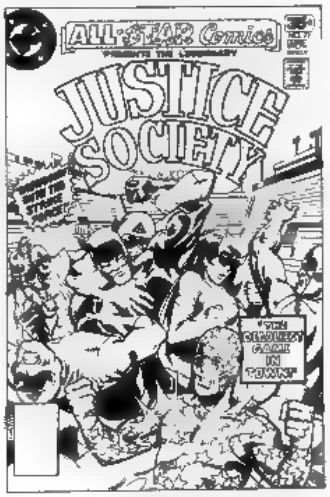
WEIRD WESTERN TALES No. 45, March-April. This issue is written by Gerry Conway and drawn by Dick Ayers and George Evans. Bat Lash returns and finds himself the unlikely partner of Scalphunter in their attempt to heist a prototype Gatling gun. Jim Starlin did the cover. [12/20]

ACTION COMICS No. 481, March. "It's A Bird... It's A Plane... It's Supermobile" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman must try to stop Amazo despite the presence of power-sapping red sun energy, so he builds The Supermobile -- a vehicle that duplicates his own super-powers. Jose Garcia-Lopez did the cover. [12/27]



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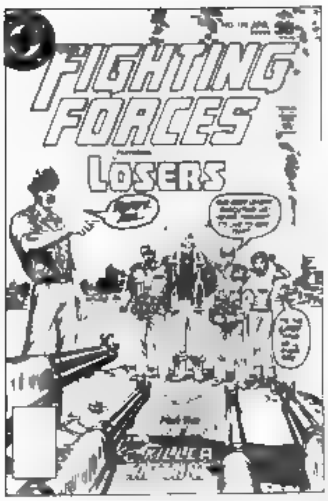
ADVENTURE COMICS No. 456, March-April. "This Power... This Responsibility" is by David Michelinie, Joe Staton and Jack Abel. This is a book-lengther. Al Milgrom and Abel did the cover. [12/27]

ALL-STAR COMICS No. 71, March-April. "The Deadliest Game In Town" is by Paul Levitz, Joe Staton and Bob Layton. The JSA and The Huntress have a showdown with The Strike Force. Staton and Dick Giordano did the cover. [12/27]

DETECTIVE COMICS No. 476, March. "The Sign Of The Joker" is Steve Englehart's last script and is drawn by Marshall Rogers



and Terry Austin. The Joker continues his mad and macabre jokes. Next issue, Len Wein takes over on story. Rogers and Austin did the cover. [12/27]

OUR FIGHTING FORCES No. 178, March-April. The Losers star in "Last Drop For The Losers" by Robert Kanigher and George Evans. Also, Captain Storm solos in "The Killer Captains" by Evan Douglas and E.R. Cruz. Joe Kubert did the cover. [12/27]

SUPER-TEAM FAMILY No. 15, March-April. "Race To The End Of The Universe" is by Gerry Conway, Arvell Jones and Romeo Tanghal. The Flash teams up with the other New Gods to prevent Orion from wiping out the galaxy as he becomes infected by a growth virus that has already expanded him to the size of a planet. This is the last issue. Jose Garcia-Lopez did the cover. [12/27]

THE UNEXPECTED No. 184, March. This issue features "Wheel Of Misfortune" by George Kashdan and Jerry Grandenetti, "The Killer Shark" by Carl Wessler and Tenny Henson, and "An Arabian Fright" by Carl Wessler and Noly Panaligan. Luis Dominguez did the cover. [12/27]

THE WITCHING HOUR No. 78, March. Stories included this time are: "From Fear To Eternity" by Carl Wessler and Bill Payne; "My Blood Is On Your Hands" by George Kashdan and Ruben Yandoc; and "Chain Of Wickedness" by Kashdan and E.R. Cruz. Luis Dominguez did the cover. [12/27]

WONDER WOMAN No. 241, March. "Three Roads To Destiny" is by Gerry Conway, Joe Staton and Dick Giordano. This is either the last or second last issue set in World War II; we will see next time. Staton and Giordano did the cover. [12/27]

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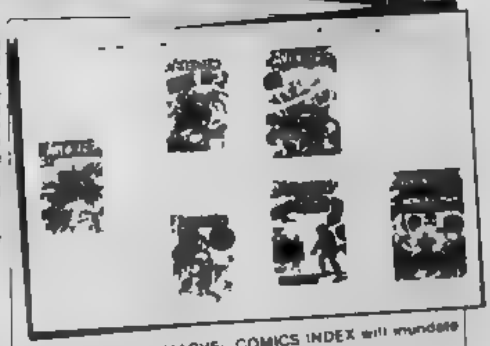
This is a LARGE project. Marvel continues to publish as many as 40 titles each month, and there are 16 years of Marvels to index. Currently we've just finished Part Four of the Index, and we're hard at work on Parts Five and Six, which we hope to publish before the end of the year. Elsewhere on this flyer you'll find a list of the Index Parts as we have them planned now, their expected prices and their expected publication dates. There are 14 Parts altogether, some needing more than one book, plus supplements to be continued into the indefinite future.

Here's what's in each volume. For every Marvel Universe comic we display its cover and list its issue number, date, cover artist and topic, all story titles and page counts, all known credits (editors, writers, pencillers, inkers, letterers, colorists), and all major guest appearances by important Marvel characters. In addition, we feature capsule outlines of the title characters and lots of supplementary notes and background items of interest. Finally, each volume is decorated with a full color masterpiece cover by a prominent professional artist. Each book in itself is fully authorized by Mighty Marvel, a true collector's item which can go right on your book shelf alongside your comics.

To get started on your set of Marvel Indexes, cut out the coupon below and send it filled out with your check or money order in U.S. funds, to us at the address indicated. Do it today. Don't wait until we've published so many volumes that it's too expensive for you to even get started, and don't take the chance of our selling out of a volume. (We hate pressuring you, but this project is really neat!)

— George and Tony



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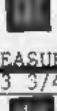

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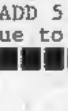

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